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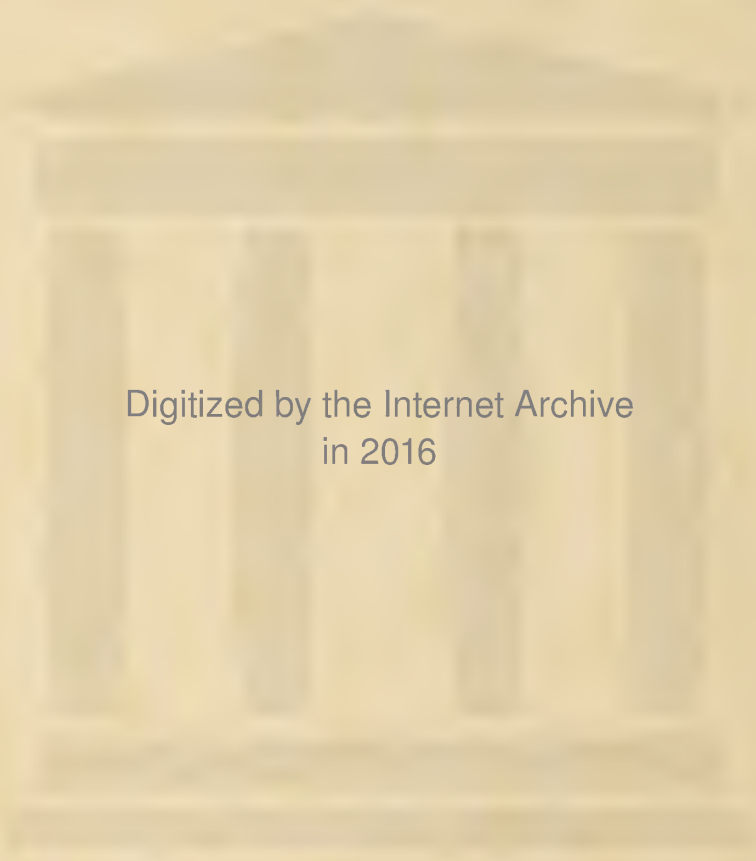
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“LIFE ON THE PRAIRIE—THE BUFFALO HUNT”
TAIT’S ORIGINAL PAINTING FOR THE FAMOUS
AND RARE CURRIER & IVES LITHOGRAPH
PUBLISHED IN LARGE FOLIO IN 1862

[NUMBER 73]

SALE NUMBER 4368
PUBLIC EXHIBITION FROM SATURDAY, JANUARY TWENTY-SECOND
WEEKDAYS 9-6 P. M. / SUNDAY 2-5 P. M.

vyr400- p1837

AMERICAN HISTORICAL PAINTINGS

ILLUSTRATING PIONEER & SPORTING LIFE
IN AMERICA DURING THE XVIII-XIX CENTURY

INCLUDING SPLENDID EXAMPLES OF THE WORK OF
A. F. TAIT / GEORGE DURRIE / LOUIS MAURER
WILLIAM TYLEE RANNEY / SAMUEL COLMAN
EDWARD SAVAGE / FREDERIC REMINGTON

& SOME OF THE WELL-KNOWN PORTRAIT PAINTERS

TOGETHER WITH EXAMPLES OF PIONEER
OR BACKWOODS ART

SOLD BY ORDER OF
SEVERAL CONSIGNORS

TO BE SOLD BY AUCTION
THURSDAY EVENING, JANUARY TWENTY-SEVENTH
AT EIGHT-FIFTEEN O'CLOCK

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC

[MITCHELL KENNERLEY, PRESIDENT]

30 EAST 57TH STREET · NEW YORK

1938

PRICED CATALOGUES

A priced copy of this catalogue may be
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session of the sale

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[B]



[NUMBER 2]

NUMBERS 1-92

AMERICAN SCHOOL

XVIII CENTURY

1 **GEORGE WASHINGTON; MARTHA WASHINGTON:
A PAIR**

20- Bust portrait of General Washington after the manner of Gilbert Stuart's Vaughan type. Signed H. J. at the left. Oval spandrel. Bust portrait of Martha Washington. Slightly damaged.

Pastels: Height, 25¾ inches; width, 23¼ inches

AMERICAN PRIMITIVE

CIRCA 1840

2 **MARIA AND EZRA CURTIS OF CASTLETON, N. Y.**

35- Ezra is dressed in gay striped trousers and tight-fitting red velvet jacket and has a sailor hat at a rakish angle on his blond head; he rests his left arm on a wooden hoop. Maria is demurely proud of her amazing plaid dress and cute square linen pantalets.

Canvas: Height, 42 inches; width, 36 inches

A composition of delightful simplicity.

[SEE ILLUSTRATION ON OPPOSITE PAGE]

ARTIST UNKNOWN

XIX CENTURY

3 **LAKE LANDSCAPE WITH INDIANS**

25- A wide body of water with rocky shore and a range of mountains in the distance. Several Indians in the foreground and farther back.

Height, 15 inches; length, 24 inches

WILLIAM H. BARTLETT

1809-1854

4 THE NARROWS, FROM FORT HAMILTON, 1838

The original painting for the engraved view published by W. C. Willis in Bartlett's *Sceneci America*, London, 1837-38.

110-

Canvas: Height, 16 inches; length, 22 inches

One of the most desirable of the many views Bartlett painted on his tour through the eastern states.

With an engraving of the subject.

[SEE ILLUSTRATION]

ALBERT BIERSTADT, N.A.

1830-1902

5 HUNTING CAMP IN THE CATSKILLS

A well-painted sporting subject.

20-

Canvas: Height, 22 inches; width, 15 inches

Bierstadt was one of the most prominent painters of the period.

ALBERT BIERSTADT, N.A.

1830-1902

6 LATE AUTUMN IN THE BUFFALO COUNTRY

22 10

Several giant oaks in deep coloring give character to a composition with a jagged mountain peak at the horizon. There is a stream winding about foothills at the centre and right, and half a dozen buffalo near the foreground appear to be looking for shelter from an impending storm. Signed at lower left.

Academy board: Height, 18 inches; length, 24 inches



[NUMBER 4]

ALBERT BIERSTADT, N.A.

1830-1902

7 OWENS LAKE NEAR FORT INDEPENDENCE
CALIFORNIA

30- Panoramic view with a wooded ridge in the foreground, a blue lake at the right and effective masses mounting toward a glacier and snow-capped mountain peaks. Pale blue sky with slight clouds. Signed at the lower left.

Academy board: Height, 17 inches; length, 21 inches

On the back is a rough map of Inyo County, California, showing the exact point of view of the artist.

THOMAS BIRCH

1779-1851

8 GENERAL VIEW OF NEW YORK CITY, 1827

1000- One of the most important early paintings made of New York City. The view is taken from the Bay and shows a full-rigged merchantman passing Governor's Island; the church spires tower above the city. Signed and dated THOMAS BIRCH 1827.

Canvas: Height, 20 inches; length, 30 inches

Few period paintings of such artistic quality as manifested in this general view of New York City exist, either in museums or private collections. Thomas Birch, the foremost marine and naval historical painter in the annals of early American art, is represented at his best in this important and charming early view of the great metropolis.

[SEE ILLUSTRATION]



[NUMBER 8]

THOMAS BIRCH

1779-1851

9 GENERAL VIEW OF PHILADELPHIA, PA., 1831

An important and early view of Philadelphia, showing a full-rigged man-of-war and other shipping, with the city in the distance. Signed and dated THOMAS BIRCH 1831.

150-

Canvas: Height, 20 inches; length, 30 inches

Thomas Birch was Philadelphia's contribution to the history of marine painting in this country.

Companion piece to the view of New York City.

[SEE ILLUSTRATION]

THOMAS BIRCH

1779-1851

10 VIEW ON THE DELAWARE

Shows a distant view of the river with sailboats; in the foreground a group of hunters.

Canvas: Height, 20 inches; length, 30 inches

80-

An early American landscape by the foremost marine painter of the period.



[NUMBER 9]



[NUMBER 11]

FERDINAND THOMAS LEE BOYLE, A.N.A.

1820-1906

11 GENERAL WINFIELD SCOTT HANCOCK, 1806-1875

280- The distinguished subject, seen at half length in oval, wears the fashionable black stock and high collar of the 1860's. Signed F. BOYLE.

Miniature: Oval height, 4½ inches; width, 3½ inches

General Hancock served with great distinction in the Mexican and Civil wars and was the Democratic presidential candidate in 1880.

[SEE ILLUSTRATION]



[NUMBER 12]

ALBERTUS D. O. BROWERE

1814-1887

**12 MRS. McCORMICK'S GENERAL STORE, HANDY PLACE
CATSKILL, N. Y., 1844**

A most amusing genre subject. Signed and dated A. D. O. BROWERE 1844.

Canvas: Height, 21 inches; length, 25 inches

50-
"Browere was born at Tarrytown in 1814 and died at Catskill, N. Y. in 1887. He was a son of John H. I. Browere, the famous worker of plastic life masks of celebrated Americans, from which he made life busts of Thomas Jefferson, John Adams, John Quincy Adams, James Madison, Charles Carroll, La Fayette, Clinton, Henry Clay, Gilbert Stuart, Martin Van Buren, James Monroe, and others. After his father's death Albertus Browere entered the schools of the National Academy of Design, and, in 1841, gained the first prize of \$100, in competition with twenty-four others, for his picture of *Canonicus Treating with the English* as detailed in Thatcher's *Lives of the Indians*. Previous to this, when only eighteen years old, he was awarded a silver medal, by the American Institute of New York, 'for the best original oil painting', the title of which has been forgotten. He painted several pictures with Rip Van Winkle as the subject, and among his contemporaries and friends was highly ap-

preciated as an artist and as a man. He went to California soon after the opening to the east of that El Dorado, where he remained several years, painting many pictures of mining scenes."—Charles Henry Hart, *Browere's Life Masks of Great Americans*, New York, 1897.

[SEE ILLUSTRATION ON PRECEDING PAGE]

J. G. BROWN, N.A.

1831-1913

13 FLYING KITES

65 - Two urchins in colorful garb are preparing to send up their kites in a public square, while a girl and another lad are seen at the same pastime in the distance; glimpse of blue sky. Signed and dated 1867 at lower left.

Panel: Height, 13½ inches; width, 10½ inches

J. E. BUTTERWORTH

1817-?

14 CLIPPER SHIP "COMET" 1855

Signed J. E. BUTTERWORTH.

Canvas: Height, 14 inches; length, 22 inches

150 - The "Comet" was one of the noted ships in the great fleet of California clippers. One of the "greyhounds of the sea", her career and eventful voyages are fully recorded in the maritime histories of the greatest era in the "Golden Age of Sail". Many of Butterworth's famous marine paintings were reproduced in lithography by N. Currier and Currier & Ives. This painting is one of his finest portraits in the gallery of the great ships of the "gold rush" period. It is similar in composition to the N. Currier print published in 1855, showing the "Comet" riding a gale in a heavy sea. The "Comet" was built by William H. Webb, New York City, and was launched July 10, 1851.

[SEE ILLUSTRATION]



[NUMBER 14]

NICOLAS CAMMILLIERI

15 FRIGATE "CONSTITUTION" 1838

One of the finest and best known pictures of the greatest ship in American history. Signed and dated.

390-

Watercolor: Height, 17½ inches; length, 22½ inches

Cammillieri's portraits of American vessels visiting foreign ports are ranked with the best of the naval artists of the period. This drawing was secured by an officer serving aboard the "Constitution" in 1838 directly from the artist. He had it framed in wood taken from the old frigate "United States".

Purchased from descendants by the present owner.

[SEE ILLUSTRATION]

WESTERN CANADIAN SCENES

EARLY XIX CENTURY

16 AN EXPLORATION PARTY IN THREE SCENES

40-

Embarkation; Portage and Shooting the Rapids; Putting Up for the Night. Two picturesquely decorated Indian canoes and a cabin are featured in all three compositions, with several men in the customary top hats and long coats and porters carrying large packs with forehead straps.

Canvas: Height, 18 inches; length, 25 inches each



[NUMBER 15]



[NUMBER 17]

D. MALONE CARTER

1827-1881

**17 MOLLY PITCHER AT THE BATTLE OF MONMOUTH
NEW JERSEY**

A spirited and colorful composition depicting one of the romantic and daring episodes of the American Revolution. Together with the print of the same subject engraved by J. Rogers, 1856.

Height, 20 inches; length, 27 inches

[SEE ILLUSTRATION]



[NUMBER 18]

D. MALONE CARTER

1827-1881

18 **WASHINGTON THANKING MOLLY PITCHER FOR HER
GALLANT CONDUCT AT THE BATTLE OF MONMOUTH**

A spirited and finely painted composition, showing Washington and his officers during the famous battle in New Jersey.

Height, 20 inches; length, 27 inches

Dennis Malone Carter was a noted painter of American historical scenes and portraits.

Companion to the preceding.

[SEE ILLUSTRATION]

G. CLARKSON
EARLY XIX CENTURY

19 RACE HORSE "GUERNSEY" IN TRAINING

225- An early American painting showing the famous horse running with mate while training for a race.

Canvas: Height, 24 inches; length, 34 inches

Clarkson painted many of the great thoroughbreds of the day.

SAMUEL COLMAN, N.A.
1832-1920

20 EMIGRANT TRAIN FORDING MEDICINE BOW CREEK
225- ROCKY MTS., FOLLOWING THE OVERLAND TRAIL
AND THE ROUTE OF THE PONY EXPRESS NEAR
LARAMIE, WYOMING

A train of six Conestoga (covered) wagons drawn by the double spans of weary oxen approach the ford from a broad plain. The guards and outriders are gathered on the shore ready to lend assistance in the difficult task. The majestic Rockies form the background. Signed, and dated 1870.

Canvas: Height, 16 inches; length, 30 inches

Exhibited at the National Academy of Design, 1870-71.

Loaned to the Paris Exposition, 1878, by Louis C. Tiffany.

From the collection of Louis C. Tiffany.

[SEE ILLUSTRATION]



[NUMBER 20]

GEORGE H. DURRIE

1820-1863

21 WINTER IN THE COUNTRY—A COLD MORNING

The original for one of the popular Winter Scenes of the Currier & Ives series. Published by that concern as a delightful lithograph in large folio in 1864.

Canvas: Height, 24 inches; length, 36 inches

950- Durrie was one of the best of the artists on the Currier & Ives staff and was the originator of all the fine New England Winter Scenes now so rare and valuable. While his "Home to Thanksgiving" is his most popular subject, the present scene was chosen among "The Best Fifty" Currier & Ives prints.

[SEE ILLUSTRATION]

EARLY XIX CENTURY

22 THE APPROACHING STORM; THE SHEPHERD BOY: TWO PAINTINGS

10- The first depicting an Indian princess seated on the bank of a turbulent stream near the base of a tree, whereon her bow, quiver, and utensils are suspended. Signed on back, Joseph —w (illegible). Damaged. The other a portrait of standing shepherd boy with dog and sheep.

Height, 19 $\frac{3}{4}$ inches; length, 23 $\frac{1}{2}$ inches

Height, 29 $\frac{3}{4}$ inches; width, 24 $\frac{3}{4}$ inches

W. J. HENNESSY, N.A.

1839-1900

23 SLEIGHING

60- A sleigh with a distinguished couple and coachman, all clad in furs, is passing merrily along an urban avenue while some urchins in the foreground are enjoying their sleds with equal gusto. A church dominates the distance. Signed at lower left and dated 60.

Height, 18 inches; length, 24 inches



[NUMBER 21]

E. L. HENRY, N.A.

1841-1919

24 **EPISODE OF THE CIVIL WAR**

50- Amid the ruins of a plantation two regiments of the Northern Army are marching toward the centre of the composition. The bare skeleton of an erstwhile mansion surrounded by slave cabins tells the story of a recent battle. Effective morning sky. Signed and dated 1869 at lower right.

Panel: Height, 15 $\frac{1}{4}$ inches; length, 22 $\frac{1}{2}$ inches

HOWARD HILL

XIX CENTURY

25 **PARTRIDGE AND YOUNG**

A charming painting of the famous sporting birds.

75- *Canvas: Height, 22 inches; length, 32 inches*

Hill made a specialty of painting game birds.

A. JACOBSON

CONTEMPORARY

26 **YACHTING**

25- A graceful two-masted vessel with all sail spread is coursing along breasting the blue water; other pleasure boats and a steamer in the offing. A strip of land is seen at the horizon, blue sky with feathery cloud effects. Signed and dated 1901 at the lower right.

Height, 22 inches; length, 36 inches

JOHN WESLEY JARVIS

1780-1839

27 **REBECCA MAVERICK**

330- Shown at half length, the subject wears a white gown with low-cut lace bodice; a blue silk scarf is draped about her shoulders. A lacy white headdress partly conceals her curly brown hair. Signed, and dated 1809.

Panel: Height, 28 inches; length, 22 $\frac{1}{2}$ inches

The subject, the wife of Capt. James Woodham, was born in 1775 and died in 1809. She was the daughter of Peter Rushton Maverick, the only engraver in New York at the time of the Revolution. He was the teacher of Asher B. Durand. Peter Maverick, her brother, engraved the famous rare and earliest view of Wall Street.

[SEE ILLUSTRATION]



[NUMBER 27]



[NUMBER 28]

EASTMAN JOHNSON

1824-1906

28 JOHN QUINCY ADAMS, 1767-1848

Half length, facing front. A splendid likeness of the most eloquent statesman in the annals of American history.

Crayon drawing: Height, 15½ inches; length, 21½ inches

A fine characteristic drawing from life by the famous portrait and genre artist, Eastman Johnson.

From the Thomas B. Clarke collection.

[SEE ILLUSTRATION]

JOHN LAMBERT

1861-1907

29 **VIEW OF FORT PLAIN, MOHAWK VALLEY; VIEW OF
CANAJOHARIE, MOHAWK VALLEY: A PAIR**

Delightful summer scenes forming companion pieces.

Canvas: Height, 22 inches; length, 36 inches

Views of this section of New York State do not often come to our notice.

35-
2
View of Canajoharie

WILLIAM R. LEIGH

CONTEMPORARY

30 **WILD TURKEY SHOOTING**

A brilliantly colored painting showing two concealed hunters, one calling, the other ready to shoot at a flock of wild turkeys seen close by.

Canvas: Height, 19 inches; length, 21 inches

William R. Leigh's paintings are in many important museums.

HENRY LEWIS

1819-1904

31 **A VIEW IN ST. LOUIS, MISSOURI, 1863**

0- A finely painted and decorative composition portraying a view of a western mansion of the period, with an interesting street scene showing people in the costume of the day. In the roadway a water cart and transportation vehicles are shown.

Canvas: Height, 29 inches; length, 40 inches

Henry Lewis is known through his important paintings of scenes and towns along the Mississippi River. He lived and worked in St. Louis and Dusseldorf, Germany, where he was American Consul. His original sketches are in the Missouri Historical Society. Lewis' work is also known through his book of seventy-eight rare lithograph views "Das Illustrierte Mississippithal" published in Dusseldorf, 1855.

E. LOTICHIUS

XIX CENTURY

32 SCENE IN THE ADIRONDACKS

50- An animated colorful painting depicting two bucks leaping over rocks to escape from a pursuing bear. Characteristic Adirondack scenery.

Canvas: Height, 25 inches; length, 30 inches

Lotichius exhibited at the American Art Union in the 'sixties.

SAMUEL LOVER, H.R.H.A.

1797-1869

33 AMERICAN FRONTIER FORT, ISLAND AND STRAIT OF MACKINAW, LAKE HURON

30- Fort surrounded by a stockade on a bluff at the left overlooking a wide expanse of blue water with various sailing craft. A beach and cottages on a point of land at the right and an Indian brave and his maiden on a road at the lower left. Blue sky with cumulus clouds. Signed, and dated 18——? (illegible).

Height, 15½ inches; length, 19¾ inches

J. McAULIFFE

1848-1921

34 THE CELEBRATED HORSE DEXTER

80- A magnificent portrait of the "king of the turf", as he was known in the 1860's. Signed.

Canvas: Height, 22 inches; length, 27 inches

Painted for Robert Bonner.

Bought from Robert Bonner's daughter.

[SEE ILLUSTRATION]



[NUMBER 34]

J. McAULIFFE

1848-1921

35 **TROTTING HORSE "WHITE STOCKINGS"**

A spirited painting showing this famous trotter in action.
Signed.

Canvas: Height, 26 inches; length, 36 inches

Once the property of Robert Bonner.

J. McAULIFFE

1848-1921

36 **CELEBRATED TROTTING HORSE "RARUS"**

A fine painting of one of America's greatest trotting horses.
Signed at lower left, J. McAULIFFE.

Canvas: Height, 24 inches; width, 20 inches

THOMAS MARSDEN

XIX CENTURY

37 **THE CELEBRATED TEAM OF LADY PALMER AND
FLATBUSH MARE, DRIVEN BY THEIR FAMOUS
OWNER, ROBERT BONNER**

The famous team drawing a road wagon on the occasion when
they broke the existing record, trotting the mile in 2:12 gait.
Signed.

Canvas: Height, 29 inches; length, 34 inches

This is the original for the engraving by W. G. Jackman, which
appeared in Frank Forrester's *Horses of America*, 1871.

Bought from Robert Bonner's granddaughter.

[SEE ILLUSTRATION]

THOMAS MARSDEN

XIX CENTURY

38 **THE HORSE SONTAG**

The horse that beat Flora Temple.

Canvas: Height, 26 inches; length, 36 inches

Bought from Robert Bonner's granddaughter (see preceding
description).



[NUMBER 37]



[NUMBER 39]

LOUIS MAURER

1832-1932

39 THE FIRST FUTURITY RACE AT SHEEPSHEAD BAY
1888, WON BY PROCTOR KNOTT: OIL SKETCH
PENCIL SKETCH, LITHOGRAPH, AND PHOTOGRAPH

125-
[A] Original oil sketch. Canvas: Height, 13 inches; length, 19 inches. [B] Original pencil sketch of the foregoing for first Currier & Ives chromo-lithograph, 1889, with correction notations. Paper: Height, 19 inches; length, 36 inches. [C] Currier & Ives chromo-lithograph of the foregoing. [D] Photograph of the finished oil painting. The finished painting has never been found.

In *Currier & Ives: Printmakers to the American People*, Harry T. Peters writes as follows: "I am firmly assured by Mr. Maurer that the first Currier & Ives chromo-lithograph, made from an oil painting that he had made, was published in 1889. (It is interesting to note that the term 'chromo' was misused long before true 'chromos' became widespread in this country, as is shown in the letter by G. W. Osborne written November 1, 1871. Osborne writes: 'Last Monday I visited Mr. Currier, who sells the Chromos you no doubt have often seen. . . .') Mr. Maurer has among his treasures the first proof of this chromo-lithograph published by Currier & Ives. It is entitled 'The Futurity Race, Sheepshead Bay, 1888, Won by

Proctor Knott'. Mr. Maurer, who at this time had long been out of the regular employ of the firm, was commissioned to go to the race, make sketches on the spot, and then make an oil painting."

[SEE ILLUSTRATION]

LOUIS MAURER

1832-1932

40 VIEW OF 43rd STREET WEST OF 9th AVENUE ABOUT 1883

The first stoop on the right (404 West 43rd Street) is that of the artist's home, where he lived for over sixty-five years. With its steam train on the "El" and its horsecar, it is a splendid picture of a New York street scene in the early 'eighties.

Canvas: Height, 18 inches; length, 24 inches

The celebrated centenarian joined the Currier & Ives firm in 1851, just one year after Tait. Harry T. Peters got much of his information from Maurer, and expresses his great appreciation in his two-volume *Currier & Ives: Printmakers to the American People*, 1929-31.

Bought from the artist's daughter.

Exhibited at the Museum of the City of New York, 1932-3.

Exhibited at the Whitney Museum, New York, March and April, 1935.

Exhibited at Carnegie Institute, Pittsburgh, Pa., February and March, 1936.

LOUIS MAURER

1832-1932

41 ROCKY MOUNTAIN WILD SHEEP; LEAPING MOUNTAIN WILD SHEEP: A PAIR

In typical mountain terrain these beautiful and graceful animals are seen leading their precarious life.

Canvas: Height, 18 inches; length, 24 inches

While Maurer was in the West in 1885 as a guest of Buffalo Bill (Col. William T. Cody), an intimate friend, he spent some time in the Rockies, where he painted these rare animals from life. Some of them appeared on the early covers of "Field and Stream."



[NUMBER 42]

LOUIS MAURER

1832-1932

42 **A HUNTSMAN'S CHANCE OR
MYSTERIOUS CONDITIONS**

75- In a small clearing in the Adirondack forest a fallen deer is claimed by a lean and hungry black bear. An early fall of snow has caught the bear unprepared for his winter hibernation, and he has claimed the hunter's prize.

Canvas: Height, 18 inches; length, 24 inches

Painted probably while Maurer was a guest of Tait in the Adirondacks.

[SEE ILLUSTRATION]

LOUIS MAURER

1832-1932

43 **WATCHING THE SWANS, CENTRAL PARK
NEW YORK CITY**

40- The artist's wife, Louisa Maurer, with their two children. About 1875.

Watercolor: Height, 17 inches; width, 13½ inches

With two pencil sketches of the same subject.



[NUMBER 44]

A. MENDELLI

1838-

44 CAIRO, ILLINOIS, IN 1838

The artist has drawn an interesting and pictorial composition showing the river life of the period: the unloading of the steamboat "Cairo", the steamboat "St. Louis", Mississippi flatboats, and the pioneer houses on the shore. Signed and dated A. MENDELLI, 1838.

Canvas: Height, 14½ inches; length, 18 inches

The earliest known painting of this important town on the Mississippi River, at the mouth of the Ohio. The painting was made shortly after the town's settlement, and has a presentation inscription to M. Alexandre [Vattemare] a famous collector of the period, and the inventor of "foreign exchange". Reproduced in *The Fabulous Forest* by Montrose J. Moses.

[SEE ILLUSTRATION]

SAMUEL F. B. MORSE, P.N.A.

1791-1872

50- 45 **PORTRAIT OF JAMES ORD OF PHILADELPHIA**

Seated at half length, the subjects holds a book in his left hand and rests his right arm on the back of his chair. He wears a black coat and a white waistcoat.

Canvas: Height, 33 inches; width, 27 inches

James Ord, brother of George Ord, the famous naturalist of Philadelphia, was an officer in the United States Navy. He completed, after Wilson's death, the latter's *American Ornithology*.

AFTER NAEGLE

CIRCA 1845

40- 47 **NEEDLEWORK PORTRAIT OF HENRY CLAY**

Worked in colored silks after the portrait in the Capitol, Washington, D. C., and the replica in the Union League Club, Philadelphia.

Height, 30 inches; width, 25 inches

HARRIET CANY PEALE (MRS. REMBRANDT PEALE)

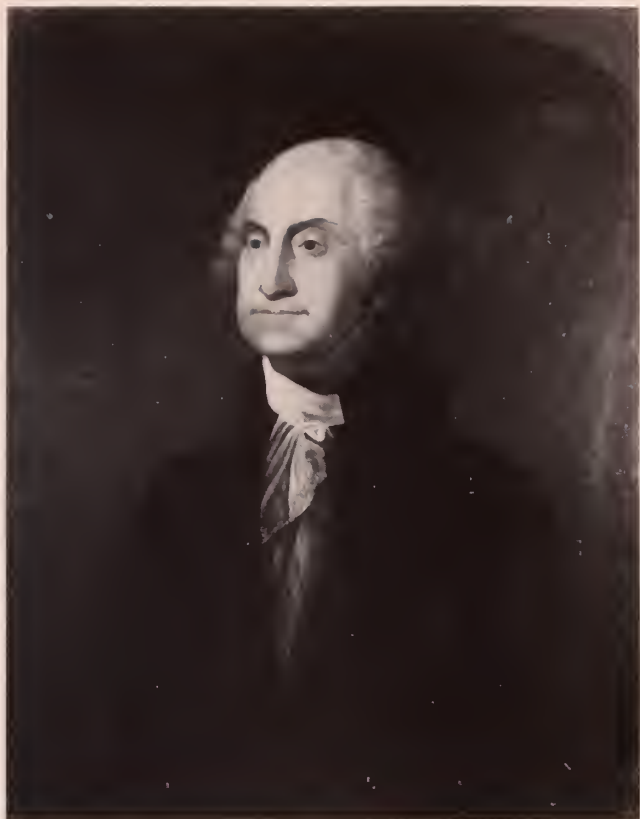
XIX CENTURY

60- 48 **THE GIPSY MOTHER**

Bust portrait of a comely woman facing the spectator, her head tilted toward the left as a pretty child clings to her back. She is attired in a jaunty straw hat trimmed with feathers, colorful ribbon, and a red rose; her pink waist is edged with fur, and her linen undergarment shows at the bosom, while a brown coat is thrown over her right shoulder. Neutral background. Signed at lower left, H. C. PEALE 1854. Gilt frame with oval spandrel.

Canvas: Height, 30 inches; width, 25 inches

A note by Rembrandt Peale on the back of the frame states that the portrait was painted by Mrs. Peale for Mrs. O'Brien.



[NUMBER 49]

REMBRANDT PEALE

1778-1860

49 **GEORGE WASHINGTON**

Half length, full face, turned slightly to right.

Canvas: Height, 29 inches; length, 36 inches

One of the many compositions of George Washington painted by Peale, based on the portraits by Gilbert Stuart.

[SEE ILLUSTRATION]

WILLIAM H. POWELL, A.N.A.

1824-1879

49A WASHINGTON AND THE COMMITTEE OF CONGRESS
AT VALLEY FORGE

125- The original painting for the accompanying engraving published by Fry & Co. in 1866. Gen. Washington as the central figure of the group is pointing out to the Congressional committee the pitiful condition of his men at Valley Forge during the bitter winter of 1777. Signed and dated 1850.

Canvas: Height, 22 inches; length, 30 inches

JOSEPH PRINGLE

XIX CENTURY

50 PACKET SHIP "ANNA MATHILDA" HAILING A PILOT
OFF SANDY HOOK

80- An early American full-rigged packet ship.

Canvas: Height, 25 inches; length, 30 inches

Pringle painted exclusively for the great shipowners of the period. He exhibited at the National Academy of Design for many years.

WILLIAM TYLEE RANNEY, A.N.A.

1813-1857

WILLIAM TYLEE RANNEY was born in Middletown, Conn., May 9, 1813, and died in West Hoboken, N. J., November 18, 1857. The names given him at baptism were William Tylee, but he never used the second of these. At the age of 13 his uncle took him to Fayetteville, N. C., where he was apprenticed to a tinsmith, but seven years later he was studying drawing in Brooklyn. When the Texan struggle (1835-48) began Ranney enlisted, and during the campaign he became acquainted with many trappers and guides of the old West. He witnessed many remarkable scenes of nature, grew familiar with the wilderness, and studied the aspects of hunters' and aboriginal lives. He realized the thrill and throe of the explorers' achievements and therefore was well prepared to put on canvas from actual experience the early Western

[CONCLUDED ON PAGE 36]



“PIONEERS WITH COVERED WAGONS”, BY WILLIAM TYLEE RANNEY

[NUMBER 51]

primitive life and adventure. His pictures have the freshness and force derived from a congenial subject treated by a sympathetic hand. They are not wanting in dramatic truth, natural and local interest, or picturesque effect; and they were therefore popular. A more characteristic American genre painter can hardly be cited. Many of his paintings have been engraved and many were used by Currier & Ives, "The Trapper's Last Shot" being particularly well known.

WILLIAM TYLEE RANNEY, A.N.A.

1813-1857

51 **PIONEERS WITH COVERED WAGONS**

325- Drawn by a span of oxen, the two-wheeled covered wagon shelters the pioneer's family as they slowly plod over the western plains. The father walks beside the oxen with his squirrel rifle over his shoulder; the daughter rides a white horse in the foreground. Another group appears in the rear with wagon and cattle. Signed at lower right.

Canvas: Height, 24 inches; length, 36 inches

From the collection of James Topham Brady (1815-1869), famous jurist and a patron of the artist.

From the collection of Nathaniel Jarvis, his nephew.

Bought from the latter.

[SEE ILLUSTRATION ON PRECEDING PAGE]

WILLIAM TYLEE RANNEY, A.N.A.

1813-1857

52 **KENTUCKY SCOUTS**

100- Two hardy frontiersmen in red shirts, buckskin attire and moccasins are holding their guns ready for an encounter as they peer toward the distance from a height where large boulders form quick shelter. Their mounts, chestnut and white respectively, are close to them and seem to share their anxiety. Neutral sky.

Height, 14 inches; length, 20 inches

It has been suggested that the subjects are Daniel Boone and Harrod, after whom Harrodsburg, Ky., is named.



TWO BLACK-AND-WHITE OIL PAINTINGS BY

FREDERIC REMINGTON, A.N.A.

[NUMBER 53 (AT TOP) AND 54]

FREDERIC REMINGTON, A.N.A.

AMERICAN: 1861-1909

53 **"THE RUSHING RED LODGES PASSED THROUGH
THE LINE OF THE BLUE SOLDIERS"**

975 An Indian chief, Fire Eater, in feathered war bonnet with axe and knife, astride a charging pony followed furiously by his Red Lodge braves mingling with riderless troop horses; in the foreground, some wounded from the scattered line of blue soldiers. Signed at lower right, FREDERIC REMINGTON.

Black and white, oils: Height, 27 inches; length, 40 inches

The original painting for the illustration in Frederic Remington, *The Way of an Indian*, 1906, opp. p. 216.

See *Reproductions from the Work of Frederic Remington, Indian Life and Types* (New York Public Library, Spencer Collection, 1930), Vol. II, p. 5.

[SEE ILLUSTRATION ON PRECEDING PAGE]

FREDERIC REMINGTON, A.N.A.

AMERICAN: 1861-1909

54 **"O GRAY WOLF OF MY CLAN—
SHALL WE HAVE FORTUNE?"**

525 Two Indian braves upon a wide prairie; one, White Otter, at the left by a half-eaten buffalo, the other, Red Arrow, with arms outstretched calling to the wolves lingering in their retreat. Signed at lower right, FREDERIC REMINGTON.

Black and white, oils: Height, 27 inches; length, 40 inches

The original painting for the illustration in Frederic Remington, *The Way of an Indian*, 1906, opp. p. 42.

See *Reproductions from the Work of Frederic Remington, Indian Life and Types* (New York Public Library, Spencer Collection, 1930), Vol. II, p. 3.

[SEE ILLUSTRATION ON PRECEDING PAGE]

FREDERIC REMINGTON, A.N.A.

1861-1909

55 **HOLDING UP PAY-ESCORT**

2- In the foreground nine highwaymen are ambushing a couple of vehicles consisting of an armed guard in a wagon drawn by four mules, one of which has been shot, while some of the guards are returning the fire of the outlaws. The coach with the paymasters is wheeling to the left to make a getaway. Vast mesa scene with slight vegetation, mostly cacti.

Pen-and-ink and wash drawing on academy board:

Height, 20 $\frac{3}{4}$ inches; length, 29 $\frac{3}{4}$ inches

FREDERIC REMINGTON, A.N.A.

1861-1909

56 **CAMPFIRE IN THE CANADIAN NORTHWEST**

2- A number of trappers among which two half-breeds are warming themselves at a bright blaze of fagots, drying their moccasins and snowshoes. Other accoutrement is strewn about while a cache is at the upper right; three huskies are seen at the extreme right. Trees are outlined against a dark sky. Signed at lower right.

Black and white, oils: Height, 27 inches; length, 40 inches

FREDERIC REMINGTON, A.N.A.

1861-1909

57 **THE FRIENDLY INDIAN CHIEF**

— Three typical Western scouts are seated about a rough deal table leisurely smoking their pipes. One of the scouts, with his back to the spectator, wears a heavy cartridge belt from the holster of which the butt end of a revolver protrudes. The Indian seated at the left is decked out in elaborate headdress and ornaments of Aztec design. Signed at upper left.

Academy board, black and white gouache:

Height, 14 $\frac{1}{4}$ inches; length, 19 $\frac{1}{4}$ inches

FREDERIC REMINGTON, A.N.A.

1861-1909

58 THE SMOKE SIGNAL

90- A group of braves with a lightly laden burro, in a clearing traversed by fallen trees, have lit a bunch of fagots, the smoke of which is rising across the sky. Signed at lower left.

Black and white gouache on paper: Height, 18 inches; length, 23½ inches

FREDERIC REMINGTON, A.N.A.

1861-1909

59 BRINGING IN A STALLION

55- An artillery officer is emerging from the portal of a large stone structure as he holds a fiery, prancing animal by the bridle. Signed at lower left.

Monotone wash drawing on academy board: Height, 20½ inches; width, 14¾ inches

FREDERIC REMINGTON, A.N.A.

1861-1909

60 THE SLAVE MARKET

45- In a square surrounded by squat stucco abodes, a group of Moors are assembling a number of black slaves to be offered to the highest bidder. Signed at lower left.

Black and white, oils: Height, 22¾ inches; length, 34¾ inches

A. O. RAVENAUGH

XIX CENTURY

61 **GENERAL U. S. GRANT**

At half length in uniform, facing front. A well-painted portrait of the great Civil War general.

Canvas: Height, 25 inches; length, 30 inches

CARL RUNGIUS

CONTEMPORARY

62 **MOOSE HUNTING**

A very colorful painting showing a close-up of two crouching hunters, one poised to shoot an unsuspecting moose close by.

Canvas: Height, 22 inches; length, 31 inches

Rungius is the foremost painter of moose and Western hunting scenes.

F. SANDFORD

63 **RETRIEVING THE BAG**

An English setter is coming through a thicket to retrieve a Mongolian pheasant that has been shot. Signed.

Height, 24 inches; width, 20 inches

EDWARD SAVAGE AFTER BENJAMIN WEST
1761-1817 1738-1820

64 PENN'S TREATY WITH THE INDIANS UNDER THE
ELM TREE AT SHACKAMAXON, PHILADELPHIA—
THE FOUNDING OF THE PROVINCE OF
PENNSYLVANIA, 1681

310- The central figure, with outstretched arms, is of course William Penn. The first Indian on his left, raising the chaplet to his mouth, is the brave and influential Delaware chieftain Tammany, who was the first Indian to welcome William Penn to this country and who had his wigwam on the present site of Princeton College. He is the patron of the Society of St. Tammany, or Columbian Order, founded in New York in 1789 by William Mooney. The other Indians in costumes are the principal Delaware chieftains. The nearest figure, standing in the group on the right, holding the map, is David Lloyd, William Penn's attorney-general of the Province, "the first lawyer of Pennsylvania".

Canvas: Height, 38 inches; length, 52 inches

Painted by Edward Savage (1761-1817) after Benjamin West, for his Columbian Museum, Boston, which was renamed the New England Museum in 1825 and finally was called the Boston Museum in 1840.

It is to be noted that the leaning figure at the extreme right is a self-portrait of Benjamin West. The face is exceptionally well done, and it is not unlikely that Savage wanted to excel in delineating his teacher and master in his best manner, for he had studied under West in London in 1791. The care he has given to details in the principal characters, particularly the method of handling the hair, is noteworthy; it indicates decidedly the technique of one who was schooled in the art of engraving. Savage was first a goldsmith and then an engraver before he began to paint miniatures, portraits, and historical pieces.

[SEE ILLUSTRATION]

WARREN W. SHEPPARD
1858-1936

65 AN AMERICAN MERCHANT SCHOONER

45- A fine three-masted schooner passing the Nantucket lightship; a brig to the left. Signed at left.

Academy board: Height, 12 inches; length, 16 inches

Sheppard was a well-known authority on rigging and was the author of a standard work on that subject.



[NUMBER 64]



[NUMBER 66]

F. SIMINETTI

66 AMERICA GUIDED BY WISDOM

125- A contemporary description of this painting reads as follows: "An Allegorical representation of the United States denoting their Independence and prosperity. On the foreground, Minerva the Goddess of Wisdom is pointing to a shield, supported by the Genius of America, bearing the Arms of the United States with the motto, Union and Independence, by which the Country enjoys the prosperity signified by the horn of plenty, at the feet of America. The second ground is occupied by a Triumphal Arch with an Equestrian Statue of Washington placed in front, indicating the progress of the liberal arts. On the third ground, Commerce is represented by the figure of Mercury, with one foot resting on bales of American manufactures, pointing out the advantages of encouraging and protecting Navigation (signified by an armed vessel under sail) to Ceres, who is seated with implements of Agri-

[DESCRIPTION CONCLUDED ON PAGE 46; SEE ILLUSTRATION]



“SEINING ON TAPPAN ZEE, NYACK, N. Y., 1872”, BY FRANCIS AUGUSTUS SILVA

[NUMBER 67]

culture near her. The Bee Hive is emblematic of industry, and the female spinning at the cottage door shows the first and most useful of domestic manufactures." Signed.

Canvas: Height, 42 inches; length, 56 inches

An early American painting made to represent the spirit of the people after the Revolution.

FRANCIS AUGUSTUS SILVA

1835-1886

67 SEINING ON TAPPAN ZEE, NYACK, N. Y., 1872

125- A splendid view of the Hudson River at its widest point. In the foreground two men in a small boat are paying out a seine net for shad. Two fine river schooners are prominent features against the familiar background of the steep hills. Signed and dated 1872.

Canvas: Height, 20 inches; length, 36 inches

[SEE ILLUSTRATION ON PRECEDING PAGE]

AMERICAN SCHOOL

XIX CENTURY

68 THE E. F. CROWELL IN THE NARROWS NEW YORK BAY

35- A two-masted schooner with all sail to the wind is speeding broadside to the spectator toward the left, her top-masts flying pennants inscribed E. F. CROWELL and the initials E. F. C. Forts Hamilton and Wadsworth are seen in the distance. Blue sky with cloud effects. Signed at lower right, SMITH.

Height, 24 inches; length, 36 inches

FREDERICK R. SPENCER, N.A.

1806-1875

69 PAIR OF PORTRAITS

The lady is seen at half length, seated facing the spectator; she is attired in a deep wine-colored gown, cut low at the bosom, her dark hair parted on the side with ringlets over the temples; dark background with red curtains. The gentleman, at three-quarter length, is seated in a red-backed arm-chair as he faces the spectator, attired in dark garments; column with red curtains in the back with a glimpse of landscape at the right. Signed on the back of the lady's portrait F. R. SPENCER, *March* 1836.

Height, 34 inches; width, 27 inches

FREDERICK R. SPENCER, N.A.

1806-1875

70 MRS. WILLIS F. BISHOP OF NEW YORK CITY

(NEE MARIA CORNWALL OF CAIRO, N. Y.), 1804-1885

The lady, shown at half length, is dressed in a black silk dress with white lace collar; a lace cap trimmed with pink ribbon adorns her head. Her brown hair hangs in short curls concealing her ears.

Canvas: Height, 34 inches; width, 27 inches

AFTER GILBERT STUART

EARLY XIX CENTURY

71 GEORGE WASHINGTON

Full-length portrait, painted on velvet after the Stuart-Landowne portrait.

Height, 26 inches; width, 20 inches

ARTHUR FITZWILLIAM TAIT

1819-1905

73 LIFE ON THE PRAIRIE—THE BUFFALO HUNT

1200-
The original for the famous and rare lithograph published by Currier & Ives in 1862 in large folio. Signed, and dated A. F. TAIT 1861. On the back appears No 169-1861 A. F. TAIT—MORRISANIA, N. Y.

Canvas: Height, 23 $\frac{3}{4}$ inches; length, 35 $\frac{3}{4}$ inches

This is probably the finest and most important Tait painting to come to light in recent years, and is unquestionably one of the most romantic and thrilling documents in existence of life on the Western plains.

[SEE FRONTISPIECE]

ARTHUR FITZWILLIAM TAIT, N.A.

1819-1905

74 STARTLED

375-
The sudden flight of a flock of wild ducks gives warning to the deer, a buck and a doe, as they feed on the shores of a lake. Signed and dated A. F. TAIT N. Y. 1871.

Wood panel: Height, 18 inches; length, 24 inches

Mr. Harry T. Peters writes of Tait in his *Currier & Ives: Print-makers to the American People*, 1929, Vol. I: "It is my feeling that he is our greatest sporting artist, to the present time."

From the collection of James Blossom, one of Tait's hunting companions, after whom Tait named one of his two sons, Arthur James Blossom Tait.

[SEE ILLUSTRATION]

ARTHUR FITZWILLIAM TAIT, A.N.A.

1819-1905

75 HOME OF THE DEER, RAQUET LAKE, ADIRONDACKS

350-
In the foreground of the beautifully painted lake stands the figure of a startled buck, with upraised head; to the right is the doe. A very colorful and artistic composition made in the heart of the great hunting region. Signed and dated A. F. TAIT, 1880.

Canvas: Height, 23 inches; length, 29 inches

One of Tait's finest paintings in his Adirondacks group.

[SEE ILLUSTRATION]



[NUMBERS 74 (AT TOP) AND 75]



[NUMBER 76]

ARTHUR FITZWILLIAM TAIT, N.A.
1819-1905

76 THE CARES OF A FAMILY

The two fine birds, male and female, are guarding and feeding their young chicks. Signed and dated A. F. TAIT '51.

Canvas: Height, 12 inches; length, 16 inches

One of Tait's earliest paintings, as he arrived from England the year previous. This painting is a forerunner to the larger picture which he painted in 1856 and which N. Currier reproduced in a colored lithograph in that year. It is a companion to the lithographs *The Happy Family* and *The Rising Family*.

From the collection of James Blossom.

[SEE ILLUSTRATION]

ARTHUR FITZWILLIAM TAIT, N.A.

1819-1905

77 DOG AND WOODCOCK

A red and white setter is emerging from a thicket guarding a fallen woodcock; blue sky with slight cloud effect. Signed at lower right and dated 1865; also signed and inscribed #476, *Morrisania*, 1865, *Westchester*, N. Y.

Height, 6 inches; length, 7 inches

ARTHUR FITZWILLIAM TAIT, N.A. AND W. M. BROWN

1819-1905

1830-?

78 YOUNG RUFFED GROUSE

Signed and dated.

Canvas: Height, 18 inches; width, 12 inches

A fine example of Tait's small gamebird paintings.

ARTHUR FITZWILLIAM TAIT, N.A.

1819-1905

AND

JAMES McDOUGAL HART, N.A.

1828-1901

79 WILD DUCKS

A number of ducks and ducklings of different species in and near a pool in the foreground while a squirrel perched on a stone wall at the back is nibbling at a morsel; fine landscape setting for a charming composition. Label on back inscribed *Ducks to J. M. Hart, Wm. Hart and then James Hart and Tait*. Circular painting on a square canvas.

Size: 15 inches square

ARTHUR FITZWILLIAM TAIT, N.A.

1819-1905

AND

JAMES McDOUGAL HART, N.A.

1828-1901

80 CATTLE AT A STREAM

35- A beautiful sylvan scene, probably painted in Dutchess County, N. Y. Hart and Tait, both masters in their particular field, often collaborated in pictures of this nature. Signed, and dated 1857.

Height, 14 inches; length, 21 inches

Hart unfortunately did not have the medium of the Currier & Ives lithographs to broadcast his compositions.

ATTRIBUTED TO ARTHUR FITZWILLIAM TAIT, N.A.

81 PARTRIDGES

20- A female partridge is watching over her brood in the foreground, while another female peeks through the grasses at the right. Signed and inscribed on the back, 54th St. Studio N. Y.

Height, 14½ inches; length, 18 inches

ATTRIBUTED TO JEREMIAH THEUS

1719-1774

82 PORTRAIT OF A LADY OF KITTY DUER'S FAMILY
PORTRAIT OF A GENTLEMAN OF
WILLIAM ALEXANDER'S (LORD STIRLING'S)
FAMILY: A PAIR

150- The lady, facing front, is seen at almost half length. She wears a bright red gown, elaborately embroidered in white, with a lace bodice. Her hair is powdered and adorned with jewels. The gentleman, also shown at half length, wears a red coat and an embroidered brown waistcoat, with white shirt and powdered hair.

Canvas: Height, 30 inches; width, 25 inches

These interesting Colonial portraits came from "Beverley" the ancestral home at Garrison, N. Y., of Capt. Beverley Robinson, from whom they were bought. Captain Robinson was a direct descendant of Col. Beverley Robinson of Revolutionary fame.

WORDSWORTH THOMPSON

XIX CENTURY

83 OLD BRUTON CHURCH, WILLIAMSBURG, VA.

The original drawing used by the artist for his painting of the famous old church, the centre of interest in the new development and rebuilding of Williamsburg, Va. Together with a photograph of the painting.

Watercolor: Height, 10 $\frac{3}{4}$ inches; length, 14 inches

Thompson's historical paintings made during the last half of the nineteenth century are well known for their artistic delineation and fidelity to correct recording of authentic material. The original painting is in the Metropolitan Museum of Art.

From the artist's own collection.

J. M. TRACY

XIX CENTURY

84 ON THE SCENT

A couple of setters are seen in a field of grass with hilly verdure at the left. Signed.

Height, 10 inches; length, 14 inches

UNKNOWN ARTIST

CIRCA 1780

85 PAIR OF PORTRAITS

The lady facing the spectator is seen at half length, her right hand toying with a coral necklace; she is attired in a black lace bodice and fine lace undergarment. Reddish-brown background. The gentleman is turned toward the left, his gaze toward the spectator; he is attired in white jabot and coat with high rolled collar, and holds an open book. Neutral background.

Height, 24 inches; width, 20 inches

KRUSEMAN VAN ELTEN

1829-1904

86 A PICNIC IN WESTCHESTER COUNTY, N. Y.

A group of happy children with their toys are having a picnic party in an enclosed field; orchard to the right, farm-houses in the background beyond a field with shocks of corn.

Canvas: Height, 27 inches; length, 42 inches

Van Elten was one of the noted artists of the Hudson River school.



[NUMBER 87]

W. C. WALL
1810-1886

87 **AMERICAN WINTER SCENE, NEAR
PITTSBURGH, PA., 1846**

130- A fine winter landscape, depicting a log cabin covered with snow, and a two-wheeled cart carrying firewood. Boys skating on a frozen pond to the left, and hills in the background. Signed, and dated 1846.

Canvas: Height, 19 inches; length, 27 inches

Two of Wall's paintings of Pittsburgh scenes are owned by the Carnegie Institute of Pittsburgh, Pa., and several by the Duquesne Club of Pittsburgh.

[SEE ILLUSTRATION]



"LORD BYRON'S VISIT TO THE U.S.S. CONSTITUTION", BY
WILLIAM EDWARD ("KENTUCKY") WEST, N.A.

[NUMBER 88]

WILLIAM EDWARD ("KENTUCKY") WEST, N.A.
1788-1857

88 LORD BYRON'S VISIT TO THE U.S.S. CONSTITUTION
AT LEGHORN, ITALY, MAY 21, 1822

110- The famous American frigate, at anchor, is receiving its distinguished guest with honors. The men line the rail and many small boats with visitors are approaching.

Canvas: Height, 12 inches; length, 16 inches

West painted the last portrait of Byron, and it was considered by the subject's friends the best likeness of him ever made.

Additional historical data accompanying the picture will be given to the purchaser.

[SEE ILLUSTRATION ON PRECEDING PAGE]



[NUMBER 89]

A. WILLIS
XIX CENTURY

89 WILD DUCK SHOOTING

35- A colorful American sporting scene showing a group of hunters and dogs beside a boat, with their game. In the distance, hunters in a boat shooting at a flock of ducks. Signed, and dated 1878.

Height, 22 inches; length, 36 inches

[SEE ILLUSTRATION]



[NUMBER 90]

JOHN BLAKE WHITE
1782-1859

90 **SERG. JASPER RESCUING AMERICAN PRISONERS
FROM THE BRITISH SOLDIERS NEAR
SAVANNAH, GEORGIA**

The scene depicts one of the great humane episodes of the Revolution.

Canvas: Height, 36 inches; length, 42 inches

The subject was engraved by John Sartain in 1842, and published by White.

[SEE ILLUSTRATION]

PATIENCE WRIGHT(?)

1725-1786

91 WAX MINIATURE OF GENERAL WASHINGTON

15- At right profile, with characteristic queue, lace jabot, and coat with high rolled collar. Fastened on glass with gilt circles and molded marble frame, about five-eighths of an inch wide.

Diameter, 2 $\frac{3}{8}$ inches

E. B. YOUNG

XIX CENTURY

92 OSCEOLA, SEMINOLE CHIEF

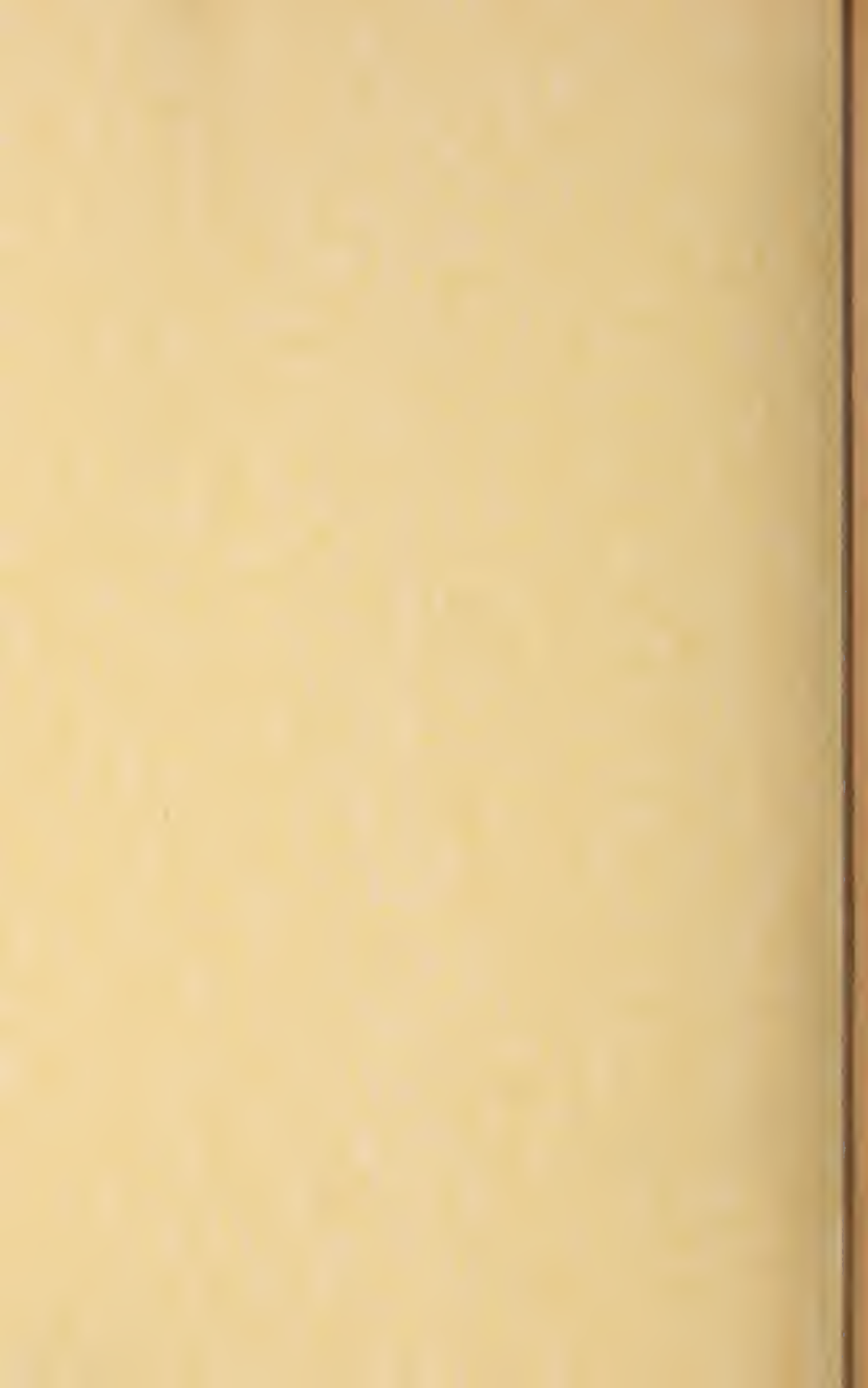
25- At full length, standing on a rocky promontory and holding a gun in his right hand, the left arm akimbo as he faces the spectator. Attired in headdress trimmed with three eagle feathers, a cream-colored tunic with orange-colored designs, a dark coat, leggings, moccasins, a beaded belt, and various beads with other ornaments about his neck and suspended from his belt. Signed at lower right.

Height, 24 inches; width, 17 inches

Total \$ 14027⁵⁰

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